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PAINTED PHOTOGRAPHS

by

David Rickerd

Submitted in partial Fulfillment of the
Requirements for the Degree

MASTER OF FINE ARTS

MFA PHOTOGRAPHY PROGRAM

SCHOOL OF PHOTOGRAPHIC ARTS AND SCIENCES

ROCHESTER INSTITUTE OF TECHNOLOGY

ROCHESTER, NEW YORK

OCTOBER, 1980

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3/13/81

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Charles Werberig

4/10/81

Charles Werberig

Edward Miller

3. / 31. / 81

Edward Miller

ROCHESTER INSTITUTE OF TECHNOLOGY
COLLEGE OF GRAPHIC ARTS AND PHOTOGRAPHY
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PAINTED PHOTOGRAPHS

A Thesis Proposal

For the Masters of Fine Arts Degree
at the Rochester Institute of Technology

February, 14, 1980

THESIS BOARD

Mr. Charles Arnold Jr. (Chairman)
Professor
College of Graphic Arts and Photography
Rochester Institute of Technology

Mr. Charles Werberig
Assistant Professor
College of Graphic Arts and Photography
Rochester Institute of Technology

Mr. Edward Miller
Associate Professor
College of Fine and Applied Arts
Rochester Institute of Technology

PURPOSE

It is the intent of this thesis to instill a mood of the surreal by combining images from my subconscious with landscapes taken from the real world around me. I intend to illustrate these visions photographically, by combining the photograph with that of the painted image.

BACKGROUND AND SCOPE

For the past eleven years I have been interested in the mystery of surreal paintings and how they create another world. My first personal contact with this mystery was when I was fourteen years old, painting a gloomy cemetery that left a feeling of the surreal. Ever since that painting it has been my goal to invoke a feeling of the surreal in my art.

In high school and college, I majored in art, studying courses in drawing, painting, and printmaking. All of these courses led to my interest in taking a photography

class during my senior year.

In these early stages of my photography I was involved in creating a surreal feeling from photography, by combining different images into one photograph. I was influenced by Jerry Uelsmann. As time went on, I started to paint on my photographs but always insisted that the photograph invoke an emotional feeling.

Now having attended Rochester Institute of Technology for a year and a half, I have become very aware of the commercial world of advertising and by its power to invoke feelings. Phonographics, a book on contemporary record album art and design by Brad Benedict and Linda Barton has directed my recent photographs toward an equal mix between photography and painting. Another influence on my work has been Rene Magritte.

A future area of examination will be reviewing the writings by some of the prominent surrealists in the past and present.

The thesis project will conclude in the spring of 1980 with the presentation of approximately thirty hand-painted photographs.

PROCEDURES

I will make photographs with a $2\frac{1}{4}$ " X $2\frac{1}{4}$ " camera using a 80mm and 50mm lens. I will make preliminary drawings of my ideas to be photographed and painted.

Black and white Panatomic-X and Vericolor film will be used and printed on polycontrast paper and Ektacolor RC paper. I will use oil, watercolor paints, and color retouching dyes.

I will meet with my board members throughout the spring quarter, showing them drawings, work prints, and completed work.

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INTRODUCTION

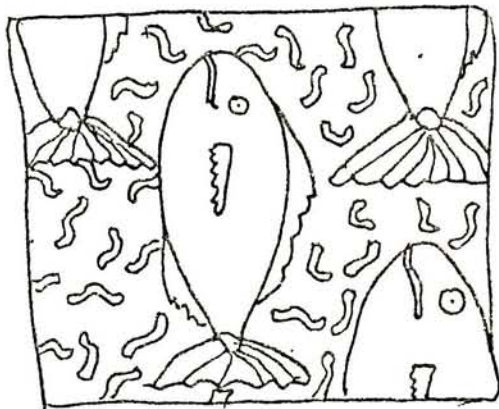
What are these? Photographs or paintings? These are photographs that have been painted prior to the photographic thought process. The main consideration at this point in time has been what to photograph and how to photograph my ideas. All the work is pre-visualized and set up photographically. These are made photographs, not found.

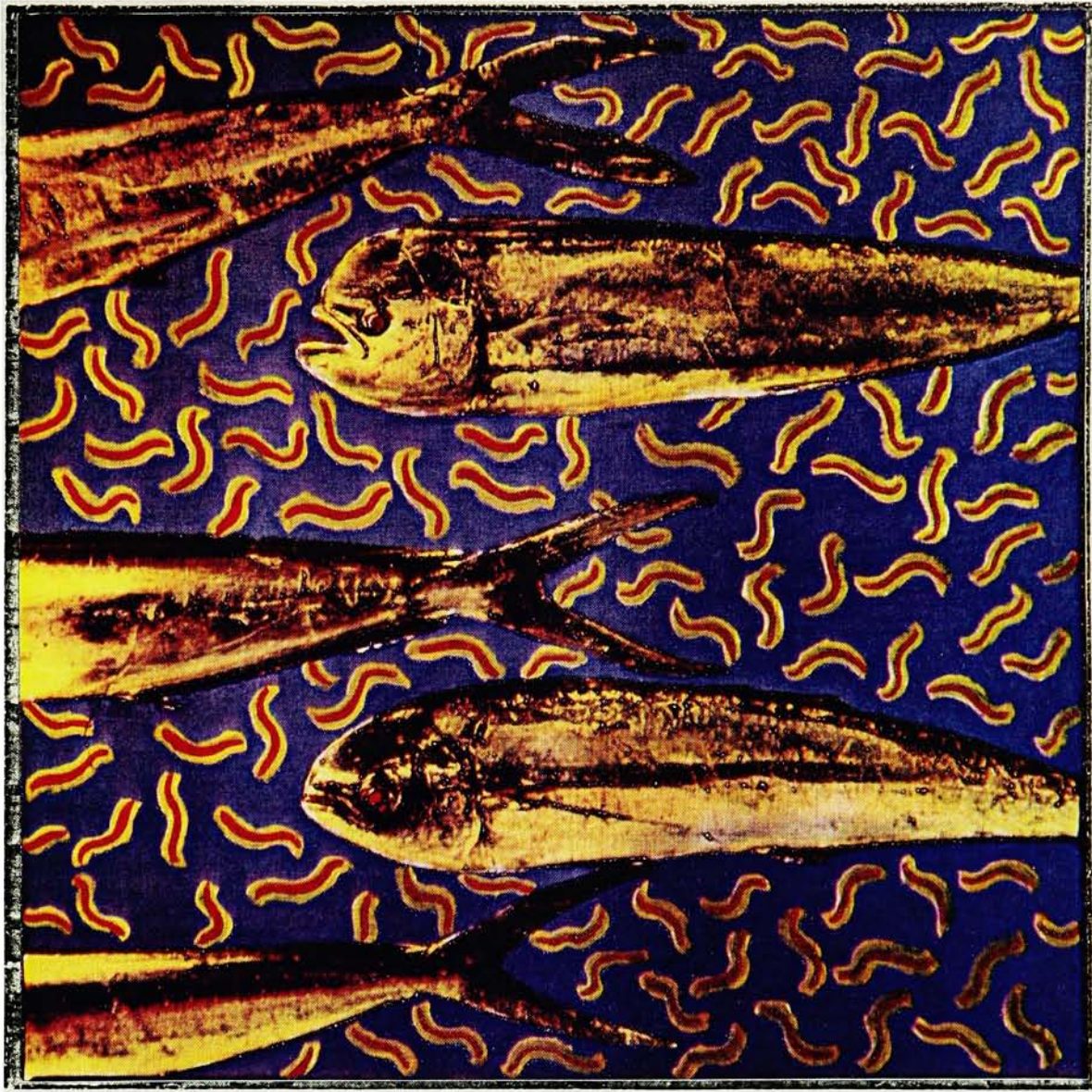
Then after this process is completed, I make a drawing of the concept, expose the film, make the print and determine how the print is to be painted.

Just relaxing on the beach in Florida, taking in the sun and surf over the Christmas holiday, I began to visualize the fish in the ocean and how I wanted to make a photographic illustration of them. I had always loved fishing, both fresh water and salt water, due to my father's loving influence. However, I never knew how to make a personal photograph of them. I wanted something exciting to happen, like the excitement of catching a sailfish at the age of twelve, but a photograph of some fish hanging on display hooks surely was not exciting.

Still baking in the sun, an idea occurred to me to photograph the fish hanging as usual, but to paint over the background of boats and landscape and replace them with painted water. I wanted the fish to remain photographic and the background to transform into the ocean. To enhance the design of the work I added some worm forms floating in the water for the fish to use as food. I made a sketch

take photo of fish hanging
in paint out background
solid color and then paint in
flattening worms.



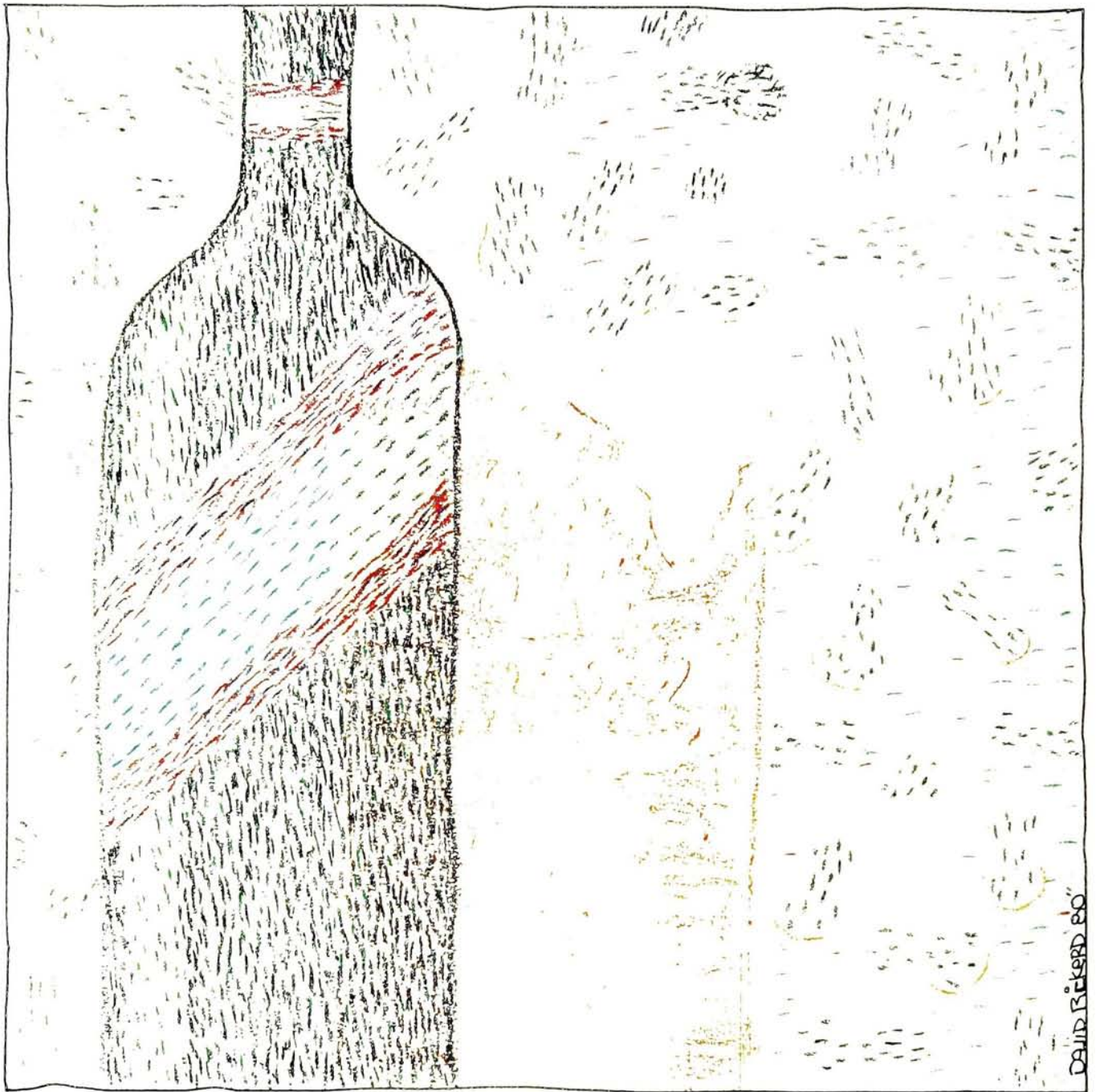


of my idea so I would not forget details.

The next day I gathered my camera gear and headed down to the fishing docks. I found my idea hanging on the hooks just waiting to be photographed. I made the photograph, the print, and then the completed painting of the print. The fish were back into their own environment again and

I had found the excitement of catching a fish with a painted photograph I had created.

I showed the work to the people whose opinions I respected and received very positive responses. I felt confident to do some more of this type of work and decided to use this style in my thesis.



DAVID BICKERD '80

~ make photo Beer bottle and glass with planets
floating in background ~

IDEAS AND PRELIMINARY DRAWINGS

I overlooked nothing when trying to form ideas and made it a point to take in as much visual materials as I could. I spent hours at a time in the library, the book store, or the movies, any place that would spark my imagination. For this reason, I had to carry an idea book around with me so I could write down my thoughts and

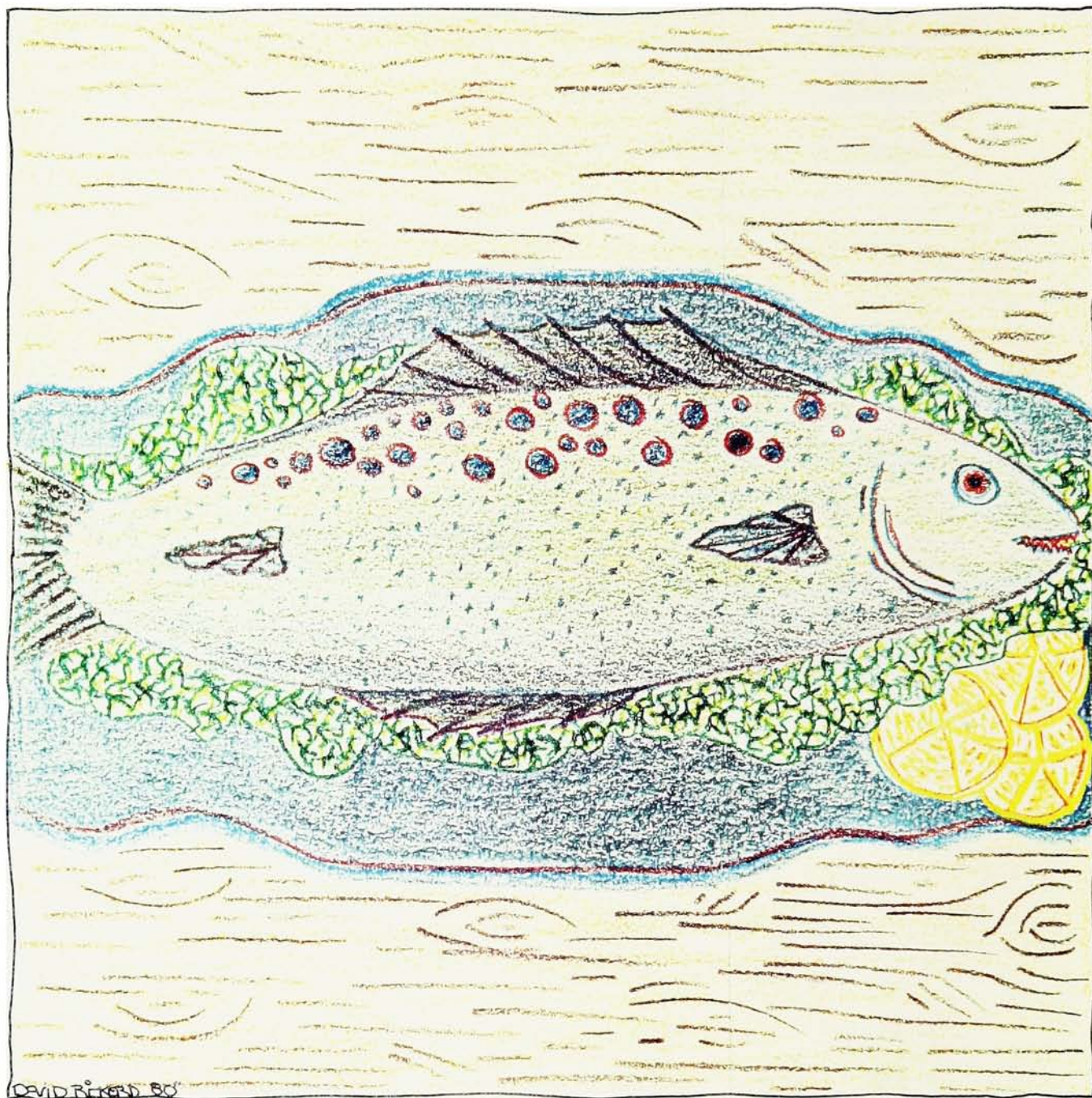


sketch my vision. For the most part I conceived my ideas from illustrations not photographs. I have trained my eye to look at drawings or illustrations in a way that enables me to put my own style into the work, to visualize this section as photographic and this section as painted.

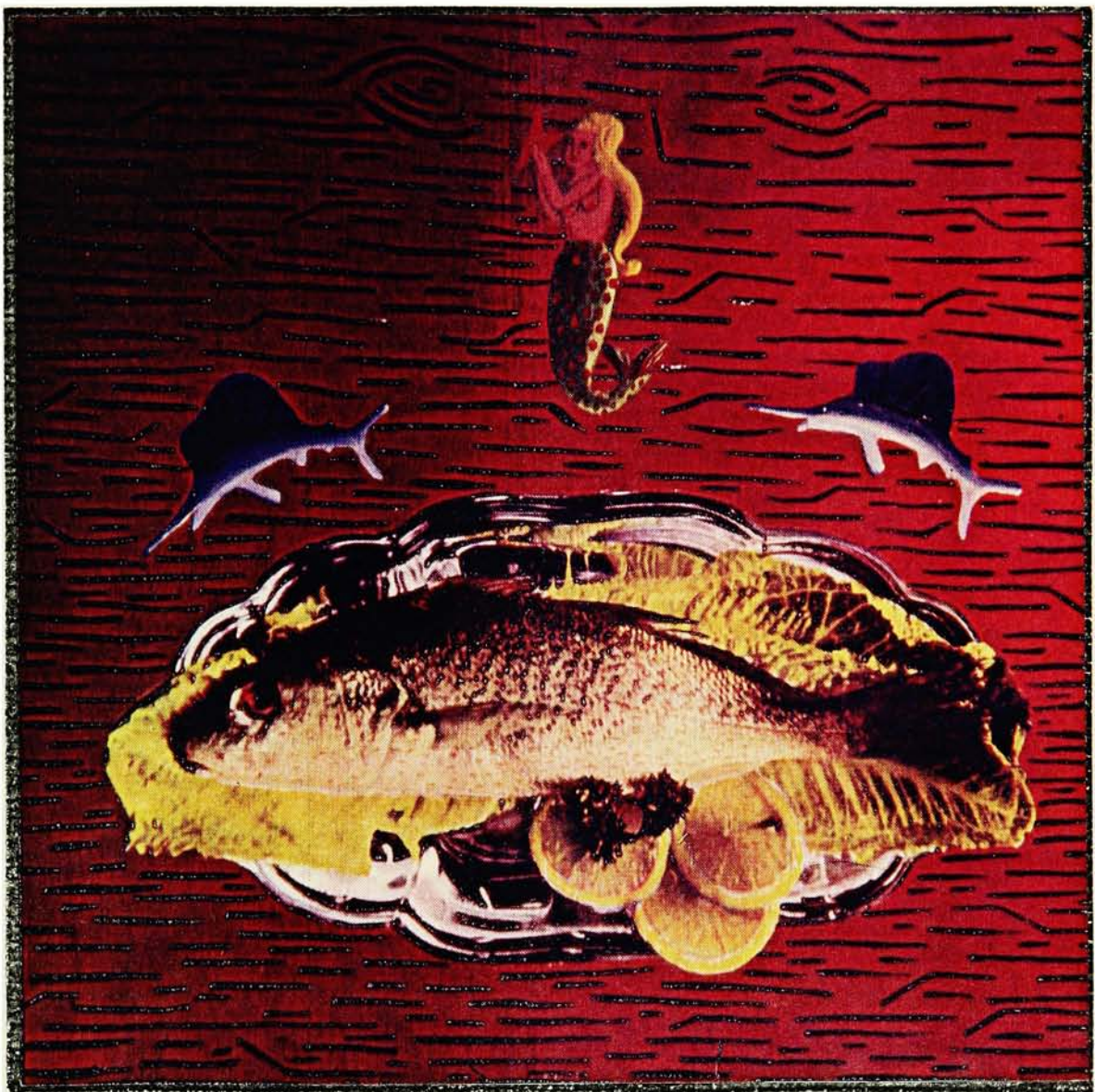
For example: I did a drawing of a beer bottle, glass, and floating peanuts. I wanted the bottle, glass, and peanuts to remain photographic and the background to be painted. In the drawing, the viewer can not distinguish what is to be photographic and what is to be painted, but in the finished work there is no problem separating the two.

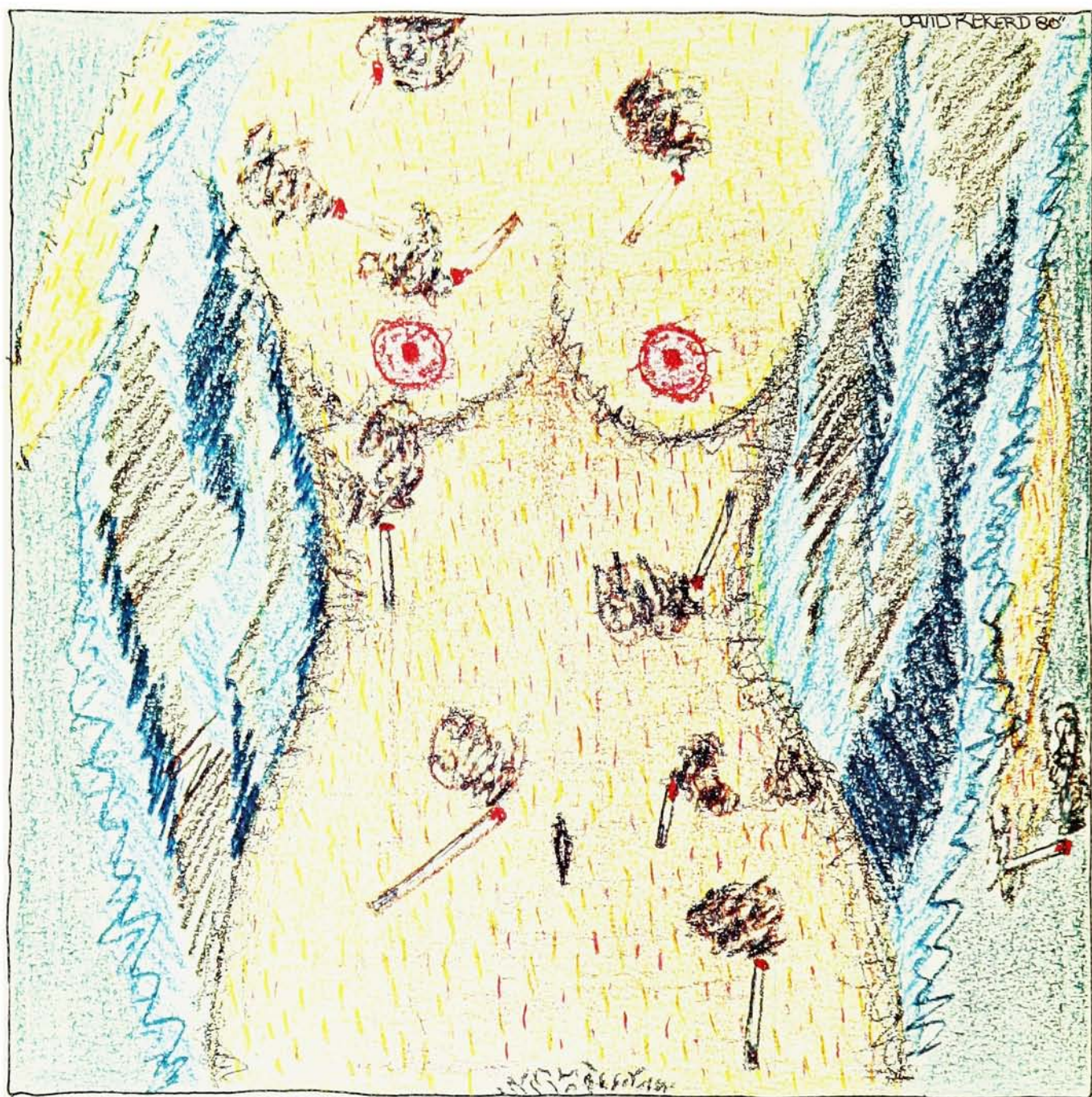
In order to photograph the following drawing of a fish on a silver plate, I wanted a plywood background. In gathering the materials for the photograph, I could not find a suitable piece of wood. I then had to make the photograph without the wood background and later had to paint in the wood grain texture.

In doing the photograph for the following work, I deviated from the drawing by adding plastic sailfish and mermaids. Though I feel my original idea must materialize, I try never to eliminate the possibility of improvement through variations. Hence the resulting work is my decision based on all these possibilities.



~ make photo of fish on silver plate with lemons, lettuce,
all on top of plywood board for texture of wood, ~
or just paint in wood design. ~





— make a photo of a woman in robe with cigarettes
all over her body — paint fire and smoke. —

FAILURE

I came upon an idea to photograph a nude women with a robe over her shoulders and cigarettes on her body. Then in painting the photograph I would cover the background and add fire and smoke to the tips of the butts. The idea and the drawing of the vision was no problem, but making the photograph was. I had to cement the backs of the cigarettes to the nude women and make the photograph before the butts fell. I tried on two different occasions but the negatives never were satisfactory. The work was to have been an anti-cancer poster inspired by my dislike of smoking cigarettes. I was never able to complete the work.



OPTIONAL VIEWING GLASSES "3D"

I discovered using three-dimensional glasses with my work by accident one evening at home. I put on a pair and happened to look at one of my painted photographs. The glasses gave the work an optical buzz and made certain sections of the painted photograph float and other sections remain stationary. I did not know exactly why these glasses were doing this. The 3D glasses were made of cardboard and had red and blue lens. I experimented with different colored lenses. I tried yellow, green, orange, and different color combinations, but nothing worked as well as red and blue. I found that the glasses brought out hot(red) and cold(blue) color contrasts and the texture contrasts of the painted photograph. If I painted with contrasting tones and hues of hot and cold colors, I could get the desired 3 D effect. This was not the only reason that I painted with such shades of colors. One can see contrast without the glasses. I consider the glasses only optional, as another means to view my work.



Materialism ~ attention to or emphasis on material objects ~ needs.

PROCESSES AND PROCEDURES

A) Introduction

My working process for each piece began with an idea triggered by any type of stimulus: writings, illustrations, photographs, or something subliminal. The idea would first be sketched or drawn with colored pencils. While I was drawing thoughts would rush through my mind as to every little detail; how to get the needed materials, models, clothes, location and equipment. After the pre-planning came the difficult task of organizing all of the materials to do the photographing.

The photographing is all done with a $2\frac{1}{4}$ X $2\frac{1}{4}$ camera with a 80mm and 50mm lens. The film used was panatomic-X developed in D-76 one to one and always over developed for more contrast.

All negatives were printed on polycontrast paper using high contrast filters and developed in Dekol one to one. The exceptions to this procedure were the two large works that were printed on photo-mural paper.

After this was completed and paper dried I began to paint. I painted with any oil paint and in order to expedite the drying process I used a drop of cobalt dryer. If the paint was too thick I added linseed oil. For the transparent areas I rubbed the paint thin with cotton swabs and cotton balls. For the opaque areas I used the thick oil paint and applied it with brushes of different sizes. After all these processes the work is completed.

B) Parrot Plates

I had an idea to photograph an art shot of some dishes with arranged garnishes on the plates. Dishes that were available did not exactly fit my pre-conceived idea. I needed a plate with a contemporary design that would flow with my style of painting. Searches in Rochester's department stores were fruitless. While in Washington D.C.



I found just what I was looking for in Bloomingdales, a set of parrot plates by Fritz and Loyd. The set of four plates illustrated a parrot in four different poses. The task now was to think of food compatible to both parrot and human in order to put it together on the plate for a nice decoration. I decided on some greens, cheese, crackers, olives, cucumber, and a few grapes. I must have had made twenty different arrangements, some formal, some decorative, and some with half-eaten food. I finally settled on one photograph of each arrangement for a series of three.

These pieces could function in todays society, as art for art's sake, as an advertisement for Fritz and Loyd dinnerware, or for crackers, or as an editorial shot on food services. Carried to extremes, one could be used for a flag design or menu covers.

C) Masks and Stuffed Animals

My personal life is centered in Washington D.C., so I mixed pleasure with making use of the museums as a photographic stage. After researching all of the museums in the D.C. area, I found the National History Museum to be the most suiting to my style. With camera, flash, and tri-pod in hand, I headed straight to the



mask collection.

I found the mexican mask collection to be the most interesting and made many photographs centering one particular mask on each. The backgrounds did not concern me because they would be painted out in time. I painted the backgrounds with simple, repetitive forms so that they would relate to the primitive culture from which the masks were carved. In addition, the backgrounds would create an environment that would reflect the expression on the mask itself and help project an overall mood of the work. For example; one mask was of a devil in which the border of the work was painted with calm strokes, but as the viewer nears the devil the motion of the paint vibrates violently and moves into a bottomless pit behind the mask. The 3D glasses on the work really explodes with movement.

The mask on the preceding page of a man with lizards on both sides of his head turned the mood of the work to a more peaceful and entertaining one. The mask is a central figure over a painted landscape with repeated lizard skin designs floating in the sky as clouds of smoke.

Two other masks painted for the series consisted of a tropical ocean with islands floating on the horizon. While painting these islands, I thought I would have some fun and paint them in the shape of womens breasts with errect nipples, one on each side of the mask. I subliminally wrote the words sex and drugs in the islands with hot colors, so that they could be read only with 3D glasses.

The islands were painted in lush green and brown (cold colors) and the words sex and drugs in orange and red (hot colors) to stand out with the glasses on. Without the glasses the words would be camouflaged by the detail in the islands.

Another inspiring exhibit at the museum was that of the stuffed animals. I wanted to bring the stuffed animals back to life and put them into an environment to suite their



nature, as previously done with the masks. The first was a polar bear that rose to the height of ten feet and was covered with white fur. I wanted to make the photograph of his head and shoulders because this was the area of greatest expression and gesture.

The only problem was that I needed to obtain the same height as the bear's head to photograph from the proper angle. A guard in the museum helped me by pulling over a chair to stand on. After making the photographic print of the bear, I had difficulty trying to decide how to paint the work. After several attempts I decided on a simple design of the polar bear in a snow storm. It then occurred to me to make the snow storm 3D by painting a dark blue sky with red snow streaking across it. The bear remained purely photographic except for a touch of pink on his tongue. By leaving an area purely photographic I find myself creating an environment of equal mix between the realism of the photograph and the fantasy of the illustration.

A stuffed mountain lion poised in a flying attack position was the other animal I exhibited in the show. The idea for painting this work was triggered by one of Henry Rousseaus paintings called "Tropical Storm with Tiger".

The mountain lion was painted first with a transparent yellow ocher covering over his fur and the background with deep blue. The colored fingers of grass look as if they were flowering under the sea. The few red dots emanate from the grass as if to represent flying insects disturbed by the lion's sudden movement.



D) Fashion

A great interest of mine has been fashion, for both men and women, primarily women. Narrowing the field down, I must say I am a leg man. I love the way women look in a nice dress and a pair of stylish high heels. Finding a pair of attractive legs was not hard because my best friend has great legs and was willing to help. Now, we had to buy and return a few dresses and shoes. I was looking for a dress with a simple design that could be painted and a pair of shoes with some elegance. We found just what I was looking for after a day of shopping, a simple dress with plenty of fullness to drape open and a nice pair of heels.

The next day we got together to create and shoot photographs in a relaxed atmosphere. She modelled standing on top of a chest so that I could get perpendicular to her feet and legs. I wanted to be at eye level to her legs or almost as if they were above me. Her legs were the most important feature for once again the background would be covered.

After looking at the contact sheets of these photographs, I decided on two good shots that would look great together as a progression of movements. The dancing legs and dress were painted transparently and were placed onto a stylized beach in the Caribbean with a cruise ship floating on the horizon. The idea stemmed from my job as a photographer on board a cruise ship in the Caribbean





and West Indies.

Feeling proud about my first work with women's legs and painted backgrounds, I decided to continue with some photographs of women's legs in panty hose with flower designs on the outside of the legs. The women's lingerie department proved to be a stimulating environment for several ideas.

Again I had my friend stand on a chest to photograph her legs. I tried different poses and found two shots that complemented each other. One shot was taken from the side with the leg lifted and shoes on. Another shot was taken from the front with one shoe in the hand and the other on the foot.

After beginning to paint the two leg prints, I put them on the wall to dry with the works already in progress from the National History Museum.

While reviewing the work in progress, I noticed how well one of the stuffed animals looked between the two leg prints. I painted the dodo bird with a violet-colored bill the same color as the panty hose. I also painted the same backgrounds for each but the bird was given a closer perspective because of a different photographic angle.

I showed these works in progress to my thesis board members and they suggested to leave the background simple, as too much detail distracts the viewer. I had planned to paint in waves in the ocean, a design on the ground, and color droplets in the sky, instead I took their suggestion into consideration. After much thought I decided to leave







the simple blocks of color, but decided to create depth with painted lines on the ground.

The thesis board members had been a great help in suggesting possible alternatives to the way I work. They did not try to change me in anyway, but tried to open up my way of thinking about my work.

WORDS WITH THE THESIS BOARD MEMBERS

A) Charles Arnold Jr:

I met Charlie my first quarter at Rochester Institute of Technology in the summer program. From the very first meeting with Charlie I have had good vibrations. I continued taking classes from him throughout my two years at Rochester. In my final year of graduate school, Charlie asked me to be his assistant, I accepted.

At the point for finding a chairman for my thesis board Charlie was first on my list, he accepted.

Charlie always payed particular attention to detail. One day while showing him my work he said "always pay attention to the subtle little details. There are highlights in these finger nails, yours look like blobs of paint, the nail has no shape of form". I was blind to the fact that the paint floated on the surface and did not mix well with the photographic images due to the absence of highlights to give the fingernails form. From that point on I always tried to remember details.

Another fact about Charlie was he never tried to change my work but he would give helpful suggestions that would lead me down an alternate path with the same goal. His suggestions or little stories would give me alternate ways of looking at my work and spur new ideas.

Charlie was interested in illustrated drawing and paintings for possible inspiration for photography. I found

this to be very helpful because I had always been inspired by illustrations and through Charlie's influence this reinforced my convictions.

Charlie had on occasion wild ideas about my work, to take to extremes or have me do outrageous things but still be under control. I thought this was a good idea because if a mistake is made one can always come half way back and still have experienced the deep end. I feel by making mistakes one always learns and can benefit from doing so. I have always learned under his helpful hand.

B) Charles Werberig

I first met Charles in a film making class I attended in the spring of 1979 although I had seen him occasionally my first year. I had respect for his ability to grasp each individuals style and give responsive comments that suggested areas of further exploration. Charles allowed the opportunity for each person to draw his own conclusions from those comments to the problems at hand.

On one occasion all the first-year students exhibited their work in the North Light studio and Charles seemed to particularly enjoy my painted work, which amused him greatly. When the day came to find thesis board members, I showed him my new work. We talked at length and he agreed to be a board member.

While reviewing some of my thesis works, Charles kept lifting the mats in which they were displayed, in order to view just the raw prints. After questioning me about the use of mats, he suggested simply putting the photographic illustrations under glass and eliminating the mats for the exhibition. He seemed to think that mats were a convention cast over to photographers from print-makers. My apprehensions about this thought included: what overall effect it would create, and the fact that the paint would have a tendency to adhere to the glass.

After consideration, I chose to accept Charles suggestion. Though I enjoyed viewing the photograph illustrations in this manner, my fears were verified and one print did adhere.

In the future, I would consider mats more as protection for the print than as a means for viewing.

C) Edward Miller :

I was recommended to see Ed Miller by Fred Meyer, a graduate painting instructor. At this time I was looking for a painting instructor to be my third member of my thesis board. I tracked down Ed and made an appointment to show my work. I wanted to feel out his reactions to my work to see how he related to the painted photographs. His reactions were very positive and we had a good talk about future areas of exploration.

At the end of this talk I asked if Ed would like to be on my thesis board. He looked at his calendar and gladly agreed to be a board member. We agreed I would stop by every few weeks and show my thesis work in progress.

I found each visit to Ed's studio a new experience in that he would ask some of his students to come also and give their opinion on my work. I enjoyed this because they were opened minded and more willing to accept the combining of two mediums, paint and photography. The fact that I never thought much of the graduate photographers opinions of my work stems from their unwillingness to accept the combining of two medias. Ed has always be open to the fact of combining two media and has given many good suggestions.

One of Ed's main concerns was to have in each work an equal mix of pure photographic surface and painted surface. He felt that this caused a positive tension between the painted surface and photographic surface.

I meet with Ed and Charlie to show all my work in progress.

They both agreed that some of my strongest works were those of an equal mix between the paint and the photograph, also the works with simple blocks of color as backgrounds with not too much details to distract from the main image.

I enjoyed Ed being on my thesis board and he was helpful in bringing a painters point of view to my work.

HANGING THE SHOW

The time had finally come, all the pieces were completed and ready for hanging. Thinking about how to set the walls and where to hang each piece had been on my mind for approximately a month.

What I had decided to do was to make two large spray-painted frames for the mural works. I tacked the bare prints to the wall and using a cut-paper mask, sprayed a frame around each print.

Along with the spray painted frames, I cut huge shaped worms from paper and sprayed them in hot and cold colors. The worms were then taped to the wall for easy access to the 3D glasses. The rest of the pieces were unmatted and hung under glass. With help from Nancy, we arranged the prints on the floor under each wall until the desired order was obtained. Next we cleaned glass, straightened prints, and pushed bent nails into the wall to hold up the glass and bare prints. The lights were no problem, just a little adjusting and the show was up and ready to be seen.

THE OPENING

For the opening the work was hung and light adjusted and a party planned to celebrate the completed work. I had acquired a choice of wine and some bottles of liquor for the consumption of the guests. Nancy and I cut up vegetables, cheese, fruit and mixed dips all to be placed under a huge painted photograph of a serving tray of a smiling fish.

The liquid refreshments were placed under cut paper worm forms sprayed with hot and cold colors. I made two party tapes which consisted of a collection of art related songs. I brought other contemporary music also. The guests began arriving about 8:30/pm and I enjoyed their first impressions of the new work. As the night progressed I found their comments very helpful in seeing my work from their eyes. Up to this point this was their first look at my work for three months. The comments were all positive and each person seemed to have a favorite work they related to. The night went by quickly and luckily I brought my camera along for the guests to take these pictures of the opening for a visual record.

CONCLUSION

The question I ask myself after concluding my thesis is has my work changed from when I started a year ago? The thesis experience has not changed my way of thinking about photography, but made me take chances that I would not have taken if not given the freedom of the thesis. The thesis was a chance to pursue any avenue of art as long as it dealt in part with a photographic process.

I chose painted photographs because of my interest in both mediums. My pre-thesis work involved tinted photographs but without painting areas. With the thesis work, I had the idea to actually paint out unwanted areas of the photograph and replace them with my own painted visions. This was not an idea given to me by anyone nor had I seen painted photographic work of this extent.

For the pre-thesis work I made sketches of my ideas, but now I make completed drawing of ideas, working out color and design.

Throughout the thesis period I seemed to become more aware of what makes ones work more successful than anothers. Good communication with my thesis board members and a little experimentation on my part lead me to see that a strong color design and an equal mix of photographic surface and painted surface was the answer.

Finding answers to my problems was not always easy. It seemed that on quite a few occassions I complicated the design with too may painted details. In the future I

intend to keep a simple design and use colorful shapes for the painted backgrounds.

The motivation behind my choices of subject matter developed from my interest in the commercial area of photography as well as art. I have done fashion shots, product work, and editorial shots, but not in the standard way. The hard part now will be marketing my style of photographic illustration to the world of advertising.

Again looking to the future in the advertising field I may need to alter my style and consider a pure photographic image with painted or cut colored paper back drops to replace my painted prints. For without creating my Painted Photographic thesis I would not have experienced the excitement of combining my photographic knowledge and painting skills. I really had fun doing this thesis and hope this enjoyment comes through in my work.

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